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THE DECORATOR AND FURNISHER.

learn that work may be smooth and smug, and yet not beautiful, nor so much as finished.

This mistaken ideal of perfection is not, it must be owned, altogether a modern one. In tapestry, for example, designers have been working for centuries past, steadily in the pictorial direction, and against the threads; until there is now little difference between the picture and its copy in wool, except that the copy costs ever so much more than the original. Already in the comparatively early tapestries of Raffaele, you can see at

The crowning point of ignorance and inconsistency in design is reached where the convention peculiar to and characteristic of some quite different material is affected, as in the bulbous forms of beaten metal reproduced in fifteenth century Gothic stone-work, or in the facets of Brobdingnag jewels in Elizabethan wood-carving.

Affectation of that kind seems to throw into stronger relief the fitness of fit ornament.

(To be continued.)



Dresden or Beauvais what inferior and characterless hangings his famous cartoons make as compared with the neighboring designs of earlier, unknown, and less accomplished draughtsmen, who knew their trade. That Raffaele either knew little or cared little about tapestry, is clear. And in his failure there is some consolation for the least of us. If we only love our trade, and know it (as only those can who love it), we may succeed where a Raffaele would fail, though we be anything but Raffaelles. It is easier said than done, for a great painter to step down to mastery in the minor arts. All trades want learning.

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